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Reports from the Classical Field

Edited by J. J. SCHLICHER

It is the purpose of this department to keep the readers of the *Journal* informed of events and undertakings in the classical field, and to make them familiar with the varying conditions under which classical work is being done, and with the aims and experiences of those who are in one way or another endeavoring to increase its effectiveness. The success of the department will naturally depend to a great extent on the co-operation of the individual readers themselves. Everyone interested in the *Journal* and in what it is trying to do is therefore cordially invited to report anything of interest that may come to his notice. Inquiries and suggestions will also be useful in directing the attention of the editors to things which may otherwise escape their notice. Communications should be addressed to J. J. Schlicher, 1811 N. Eighth Street, Terre Haute, Ind., or (for New England) to Clarence W. Gleason, Volkmann School, 415 W. Newbury Street, Boston, Mass.

SCENES FROM CICERO

The Roman State of the East High School, Rochester, N. Y. (see *Classical Journal* for February, 1907), gave its annual entertainment, on April 2, in the form of a series of scenes from Caesar and Cicero. As many as possible of the officials of the state were brought into the scenes, and the senate, consisting of all those who have been elected to the office of quaestor, formed an important factor. The scenes from Cicero are here given, and those from Caesar will follow in the next number of the *Journal*.

The first scene represented the famous meeting of the Catilinarian conspirators at the house of Laeca, on the night of Nov. 6, 63 B. C. Laeca, Lentulus, Cethegus, Gabinius, and others are present, when news suddenly comes that they have been betrayed and are in danger of immediate arrest at the hands of Cicero. When they are about to disperse in terror, Catiline arrives, denounces their cowardice, explains his plans, and finally dismisses them filled with confidence to await the signal. Catiline is not represented here as in Cicero, but with much more real honesty of purpose.

The second scene represented Cicero's side of the controversy. It showed him at his home the next night, debating with his friend Atticus the course to be followed. Cicero reviews the situation and is interrupted by the arrival of dispatches from various quarters telling of preparations for armed uprisings. Three senators with Cato as spokesman call upon him and urge him to take immediate action, but he does not think the time has come. While he is hesitating a Vestal Virgin appears and tells of a wonderful portent that has just happened and seems to point to decisive action. However, the whole matter is left for the senate to decide the next day.

The third scene represented this meeting of the senate on Nov. 8. The senators, summoned by the *praeco*, assemble amid great excitement and take their

seats as the cry of the lictors indicates the approach of the consul. The augur declares the auspices favorable and the consul is about to lay the matter before the senate when Catiline is seen entering the room. There is at once a great outcry. Catiline is almost prevented from taking a seat, and is at length left entirely alone. Cicero then bursts upon him with the first oration, the most important passages of which were rendered in Latin, with enough English interspersed to enable the non-classical part of the audience to follow it. Catiline attempts to reply several times, but his words are drowned by the cries of the senators until at the very close of the oration he leaves the chamber, after hurling defiance at the senate.

The fourth scene represented the senate meeting of Dec. 3, described by Cicero in the first part of the third oration. The five conspirators, Lentulus, Cethegus, Ceparius, Gabinius, and Statilius are brought before the senate and tried. Sanga gives evidence about the treasonable attempt on the part of Gabinius to tamper with the Allobroges. The praetor Flaccus describes the seizure of the letters on the Mulvian bridge that morning. Volturcius, upon a promise of immunity from the consul, turns state's evidence and admits receiving the letters from the conspirators to Catiline. A Gaul corroborates everything that Sanga and the others have said. Another praetor tells of searching the house of Cethegus and finding a large store of arms, which Cethegus explains as merely the interesting collection of a connoisseur in old armor. Finally the letters are produced, and after a bluster on the part of Lentulus, the conspirators are compelled to admit their genuineness and confess their guilt.

The fifth and last of the Cicero scenes represented the famous meeting of the senate on the Nones of December. After Cicero has placed the matter before the senate, messengers come hastening in to acquaint him with the critical situation in the city. The slaves of Lentulus and Cethegus have risen and have been joined by hordes of gladiators and criminals. They are marching down to the Forum and threaten to release the conspirators by force. The shouts of the mob can be heard in the distance. Cicero declares that the senate will be defended as of old by its own sanctity and majesty, and the debate begins. Silanus amid applause votes for the death penalty, and the rest follow his opinion till Caesar speaks. The latter's clever arguments seem to win the house, and even Cicero, who takes occasion after Caesar to express his views, is not very decided in his tone. But finally Cato rises, and in a bitter and vigorous speech once more swings the senate to radical action, and his motion that the conspirators be put to death at once is carried amid great excitement.—MASON D. GRAY.

DRAMATIZATIONS FROM VIRGIL

In two high schools, the Western High School of Detroit and the Terre Haute High School, pupils presented last spring one of the dramatizations from Virgil contained in Professor Miller's book (University of Chicago Press). The one chosen was *Dido the Phoenician Queen*, which consists of scenes from the first and fourth books of the *Aeneid*, the spoken parts being given in a metrical translation.

The scenes are as follows: Building of Carthage; Meeting of Venus and Aeneas; Arrival of the Queen and her audience to the shipwrecked Trojans headed by Ilioneus; Their Meeting with Aeneas; Venus dispatching Cupid to take the place of Ascanius; The banquet of the Trojans and Carthaginians; Dido and Anna; Meeting of Juno and Venus; Mercury's Warning to Aeneas; Dido's preparations for the Sacrifice; Her curse and death.

The two performances differed somewhat in their extent and aim. At Detroit it was one of the objects to enlist all the Latin pupils, as nearly as possible, in the undertaking, and to promote a closer acquaintance among the pupils and teachers of Latin. As a result, some 125 appeared in the performance in one capacity or another, only the lowest class being present merely as guests. Scenery was painted and the costumes and other properties were designed and made by the pupils with the aid of the drawing department of the school. A good deal of time and effort was thus expended, but with results to all that fully justified the labor. Some views were taken of the various scenes, of which slides were made to illustrate a description of the performance which one of the teachers, Miss Nellie E. Bancroft, gave at the last meeting of the classical section of the Michigan School-masters' Club. Halftones also appeared in the school paper, the *Beacon*.

The performance at Terre Haute was on a narrower scale and rather less ambitious. The actors were nearly all taken from the Virgil class, and the total number did not exceed two dozen. Indeed, it would not have been possible to accommodate more on the improvised stage that had to be used. Part of the costumes also were improvised or borrowed, though others were made for the occasion. The acting by the pupil who played the part of Dido especially was good for a high-school girl.

After the above was ready to go to press, an account of a third performance of the same play came to hand. This was given by the Latin students of Lindenwood College (St. Charles, Mo.) under the direction of their instructor, Miss Cora M. Porterfield.

THE "ACTA DIURNA" OF A SEATTLE HIGH SCHOOL

A novel and successful way of publishing school news in Latin has been devised by Harry H. Fitch, a teacher of Latin in the Lincoln High School of Seattle. A frame was constructed, six feet high by two feet wide, with grooves in the sides and a wooden roller at the end. Upon the roller a strip of paper is fastened, wide enough to fit the frame, the other end of the paper being fastened to a small strip of wood which runs in the grooves. The paper is divided into sections about eighteen inches wide, and one of these sections is used for each issue of the *Acta Diurna*, which for the present appears twice a week. When the paper has been filled with the successive issues, it is taken off and a new one put on. The whole contrivance is hung up in the hall near one of the Latin classrooms.

The printing has been largely done with rubber stamps, though the longer

articles are type-written in capitals. Such matter as advertisements of school plays and entertainments, jokes, a translation of Lincoln's Gettysburg address, a comparison of Japanese with American schools by a Japanese pupil, pictures in colors, enlarged from those in the school-texts, and other topics of school interest have found a place there. A great deal of interest is shown in the publication, as appears from the crowds that gather about it during intermissions, either to read or to have their Latin friends translate for them. The pictures always have Latin sentences attached describing them.

Some of this work has been on exhibition at the Alaska-Yukon-Pacific Exposition the past summer.

RECENT PERFORMANCES OF CLASSICAL PLAYS

The "Alcestis" at Randolph-Macon Woman's College

The presentation of the *Alcestis* in the original by the Greek department of Randolph-Macon Woman's College (College Park, Va.) was the first performance of the kind in the state. The play was given in the college chapel before an audience for the most part unacquainted with Greek. They were furnished, however, with translations that enabled them to follow closely the action of the play, which had been cut down to about 900 lines.

The chorus was composed of students in the first year of college Greek; the other parts were taken by members of the advanced classes. All had read, or were reading, the *Alcestis* in class. The part of the child Eumelus was taken by a boy of nine, who learned the Greek by rote, but pronounced it very well. The learning of the parts was at first slow—not over ten lines an hour, but this increased later to sixty lines an hour in some cases. Six weeks were spent in practice with two rehearsals daily.

For the background of the stage a curtain was painted by the students of the art department to represent the façade of the palace of Admetus. The doors were cut out and canvas similarly painted was stretched behind them. Extending for six feet in front of the palace and along its entire length was a platform, two and a half feet high. It was covered with green cloth, the "grass" of the courtyard. This left only about ten feet of the regular stage for the chorus whose movements were necessarily somewhat restricted. In singing the strophes and antistrophes they parted in two divisions which moved alternately to and from the altar. The costumes were made in their appropriate colors after the illustrations and reproductions of Greek statues and vase-paintings in Baumeister's *Denkmäler* and Schreiber's *Atlas*. No attempt was made to represent the chorus as men. But for the men's parts in the rest of the play the girls' hair was tightly curled close to the head and was really a fair copy of the hair on Greek statues.

The music for the chorus parts was written especially for this performance by the student who played *Alcestis*. The idea for the first chorus entry was taken from Gluck's *Alcestis*, but otherwise the music was original. The piano was used for accompaniment.

We gave the play as an experiment in the belief that, even if the audience did not like it, the work of preparation would be beneficial. We were prepared for a large audience, but not for the rapt attention and sincere appreciation with which the whole performance was received. The results are manifest in an increased interest in the study of Greek both in the classroom, where the spoken Greek word has some meaning now, and throughout the college.—M. WHITESIDE.

The "Antigone" at Wabash College

The performance of a Greek play in English has come to stay as a regular part of the commencement exercises at Wabash College (Crawfordsville, Ind.). Last year the Greek students gave the *Oedipus Rex*, this year the *Antigone*, and for next year Professor D. D. Hains has already selected the *Alcestis*, and has his cast picked out, so that rehearsals can begin in the winter.

The actors in the *Antigone* were all students of Greek in Wabash College, with the exception of the boy attending Tiresias, and the chorus, which consisted of members of the college glee club. The translation used was Lewis Campbell's, with some changes from Whitelaw, and where neither suited a translation was made by Professor Hains himself. Mendelssohn's music was sung by the chorus with the accompaniment of a piano skilfully concealed behind green boughs. As a year ago, the performance was given at the foot of a slope under the great trees of the college campus, with a painted canvas background, to represent the palace, but no stage.

The weather was ideal and the performance was a delight from beginning to end. Several of the young men, especially, as it seemed to the writer, those playing Antigone, Haemon, and the difficult part of Creon, identified themselves intimately with their parts. Indeed, the most noticeable thing was the high seriousness with which everyone participated in the performance. No one could fail to be impressed and elevated by it. Governor Marshall, an alumnus of the college, was among those present who numbered over six hundred.

The "Phormio" at Northwestern

A highly successful presentation of the *Phormio* in a colloquial English version made especially for the occasion, was given at Northwestern University (Evanston, Ill.) during commencement week by the Dramatic Club of the college, under the supervision of the Latin department. As one of the critics from a leading Chicago paper very happily expressed it "the audience had manifestly come to be bored in the cause of scholarship and stayed to be unaffectedly amused." Under the interpretation and training of Mr. Stedman, of the School of Acting of the Chicago Musical College, the ethical and humorous features of the play were presented with a vividness that surprised many a student of Latin literature, to say nothing of the general public.

The performance was given under the general supervision of Professor Long, of the Latin department, and the costumes, bright and graceful as well as archaeologically impeccable, were designed by Dr. Flickinger. The translation itself,

and a new prologue, were prepared by Dr. Oldfather. The hope has been strongly expressed by those who heard the performance that a classical play might be made a regular feature of future commencements.

A Homeric Recital at Washington University (St. Louis)

On the afternoon of May 11 members of the Greek classes, under the direction of Professor F. A. Hall, observed what has become a happy tradition of the department, the annual recitation of selections from Greek poets. This year the honor fell to Homer. Selections from books iv, v, and vi of the *Iliad* were chanted successively first in Greek, then in translation. Each student was left quite free as to the form of his English version. Some chose rhythmic prose, while the rest rendered their lines in heroic couplets, blank verse, or the original meter. The translations, which were in some cases conspicuously good, gave an impression of harmony in spite of the variety of form. The Greek was chanted smoothly and easily, often with musical effect, and, especially in the conversational parts, with considerable dramatic variety of intonation.

An exhibit of some of the interesting collection of photographs obtained by Professor Hall on his recent trip to Greece had been temporarily hung around the walls of the room for the occasion. The guests had the pleasure of examining these after the recital, and of meeting the performers on common ground around the punch bowl.

The "Trinummus" at Earlham College (Richmond, Ind.)

In this performance, partly through choice and partly through necessity, a somewhat novel course was pursued. The members of the Latin Club who gave it were a little late in determining upon the play, intending at first to give it privately, and it was decided to give the first part and the last part in the original, while about half was in a translation made by the students reading Plautus. This latter part, which consists largely of quibbling about matters that seem to us of minor importance, was at the same time cut down in length.

The play contains no parts for women, but the young ladies of the club had their share in it nevertheless, taking the parts of the old men. This proved quite successful. For while one should be slow to attribute the qualities of old age to them, their slighter stature and shriller voices suited the parts far better than one might suppose. The use of the incidental music originally written by Professor F. D. Allen for the Harvard *Phormio*, had proved so successful in the performance of the *Captivi* four years ago, that Professor Chase decided to use it again, selecting those parts which best suited the general tone of the various passages, and it certainly helped greatly to give color and unity to the acting. The dummy musician with his double flute meanwhile walked back and forth at the rear of the stage.

The parts were all well in hand and were given with much vigor and expression. The audience, which was an invited one, numbered about four hundred.

Scenes from the "Antigone"

Parts of the *Antigone* were given before an invited audience at Grinnell College (Iowa), April 26, by the class in Sophocles. The selections included about half of the text, and were so chosen as to give the entire story. A translation, with some interpretative comments was given by way of introduction. Most of Mendelssohn's *Antigone* music was played by violin and piano, and the choruses were sung by a men's quartette and a choregus. The scenes were given with not a little dramatic effect, and proved very illuminating to the listeners.

The "Epitrepontes" (Harvard Classical Club)

This play, the most complete of the four plays of Menander discovered in 1905, was given what was no doubt its first presentation since ancient times, by members of the Harvard Classical Club on March 24. It had formed part of one of the courses in Greek, and its reading had suggested the performance, which was prepared chiefly by the students themselves. Costumes were worn and a chorus carried out some simple movements to the music written by Professor Allen for the *Phormio*, but the performance was not intended to be in any way formal.

The part of the *Epitrepontes* which we have consists of 532 lines, which may be about half of the original. It takes its name from a scene in which two characters of the piece call in a third to settle their dispute about the possession of some trinkets which have been found with a small child that had been exposed.

Scenes from Terence

A novel part of the final exercises of the Somerville School (Savannah, Ga.) was the performance in the original, of a passage from the *Eunuchus* of Terence by some of the pupils, boys from eleven to fourteen years of age. They had their own section of the programme, with the Latin names of the cast properly printed in square capitals. The performers wore appropriate costumes, and duly impressed the audience.

Performances in England

Accounts of the presentation of the *Frogs*, which was given at Oxford early in the spring compare it inevitably and, on the whole, favorably with the previous performance of the same comedy in 1892. The performance of this year, under the management of Mr. Cyril Bailey, a Fellow of Balliol College, was much more strictly on classical lines, without a curtain and with fewer of the concessions to modern comic taste which had marked the other performance. The most notable concession this year were the children dressed up as frogs. The acting is said to have been evenly good rather than distinguished in any of its parts. But the chorus, both in its dancing and in the singing of Sir Hubert Parry's music, is given unqualified praise. (More detailed accounts in the *Classical Review* for May, and the *Athenaeum* for Feb. 27.)

Two performances of the *Iphigeneia at Aulis* in the original were given in May by the "Frogs," the classical society of the university college at Cardiff. The

play was presented almost entire, the acting version with a verse translation being published by Sherratt and Hughes, Manchester. The musical setting of the choric odes was furnished by Rev. W. G. Whinfield. No scenery was used and the chorus sang standing in a row at the front of the stage. Nevertheless, both performances, which were managed largely by the students themselves, were attended by crowded houses.

The *Electra* was given in Greek at the Court Theater, June 15, 16, and 17. In accounts of the play, the chorus is especially praised. The music, mainly for harp and wood-wind, was by Mr. Bantock, professor of music in the University of Birmingham.

Addendum

Through the courtesy of the Secretary of the Carnegie Foundation for the Advancement of Teaching, it is possible to add the following names of classical teachers drawing pensions to the list given in the *Classical Journal* for June, 1909:

John Everett Brady, Professor of Latin, Smith College.

Mary Emily Case, Professor of Latin, Wells College.

Richard H. Sharp, Jr., Professor of Latin and Greek, Randolph-Macon Woman's College.

William Hyde Appleton, Professor of Greek, Swarthmore College.

John Haskell Hewett, Professor of Greek, Williams College.

Mrs. Margaret M. Condit, widow of the late Robert A. Condit, Professor of Greek, Coe College.—G. C. SCOGGIN, University of Missouri.

Programmes of Meetings

Maine Branch of the New England Association (April 30 and May 1)

Report of the Fourth Annual Meeting of the New England Classical Association, Professor George D. Chase, University of Maine.

Discussion, (a) "Xenophon in the High School," (b) "Virgil in the High School."

"Concerning a Recent Statement of Abraham Flexner's," Principal George S. Stevenson, Coburn Classical Institute.

"The Human Element in Caesar's Commentaries," Miss Mary C. Robinson, Bangor High School.

"Report of Committee on Instruction in Ancient History," Professor Clarence H. White, Colby College.

"Roman Art." Lecture illustrated by the Stereopticon, Professor George Henry Chase, Harvard University.

"Virgil and the Golden Age," Principal Russell S. Taylor, Hartland High School.

"Cicero's Faith," Miss Christine M. Shaw, University of Maine.

"The Pronunciation of the Classics," Professor A. W. Anthony, Bates College.

"The Classics and the Law," Bartlett Brooks, Esq., Instructor in Contracts, University of Maine Law School.

"Catullus: Latin Poetry in the School," Mr. John M. Bridgham, Bowdoin College.

Fourteenth Annual Conference of Classical Teachers of Southern California
(March 6)

The Berkeley Conference on Greek, Dean E. C. Norton, Pomona College, and others.

"Some Opportunities Offered a Student at Oxford and Berlin," Miss Emily L. Shields, Pasadena.

"Translation from Sallust's *Catiline*," Miss Katherine C. Carr, Los Angeles High School.

"A New System of Language Study," Professor H. T. Archibald, Occidental College.

"Recent Matters of Interest to Classical Teachers."

Chorus from the *Antigone*, Hellenic Society of Occidental College.

Classical Association of Mississippi (April 30 and May 1)

"Our Craft: Its Use and Purpose," M. W. Swartz, Millsaps College.

"Higher Standards," A. J. Aven, Mississippi College.

"The Value of Graduate Study for the Teacher of the Classics in the High School," Miss Fitts, Natchez Institute.

"Some Experiences in Teaching High-School Latin," Geo. G. Hurst, University Training School.

"Vergil in English," Christopher Longest, University of Mississippi.

"The Teaching of Vergil in the High School," Miss Neill, Oxford High School.

"The Study of Roman Customs and Dress as a Means of Keeping Classroom Interest Alive," Mr. Noble, Millsaps College.

"Efficiency in the Teaching of Second-Year Latin," I. T. Gilmer, Laurel High School.

"The Fourth Year of High-School Latin," O. A. Shaw, Winona High School.

"The First Year's Work in Latin," General Discussion, led by J. E. Brown, Mississippi Heights Academy.

Classical Association of the Atlantic States (April 23 and 24)

"Elements of Interest in the *Anabasis*," Dr. Roscoe Guernsey, Columbia University.

"Hysteron Proteron in the *Aeneid*," Dr. Roland G. Kent, University of Pennsylvania.

"De Quincy and Macaulay: Their Use of Classical Tradition," Dr. Richard M. Gummere, Haverford College.

"The Place of the Reader in First-Year Latin," Dr. Susan Braley Franklin, New York City.

"Matters of Present Moment and How to Deal with Them," Miss Josie A. Davis, New York City.

"The Value of the Classics: An Outsider's View," Professor William W. Comfort, Haverford College.

"Symposium on First-Year Latin: Essentials vs. Non-essentials."

"The Legality of the Trial and Condemnation of the Catilinarian Conspirators," Professor G. W. Botsford, Columbia University.

"Amateur and Professional Latin in the High School," Mr. C. R. Jeffords, Brooklyn.

"Some Recent Excavations in Asia Minor and Greece," Professor D. M. Robinson, Johns Hopkins University.

"An Examination of the Theory of Sense-Perception as Stated by Lucretius," Professor Robert B. English, Washington and Jefferson College.

"The Roman Forum," illustrated, by Professor Christian Huelsen.

Miscellaneous News

As a result of a meeting of the Latin teachers of the Columbus, O., high schools last spring, an organization has been formed, the Columbus Latin Club, "to advance the interests of the classics in Columbus and vicinity." The plan is to have three meetings a year to listen to papers on subjects pertaining to the Latin teacher's work. The club is the result of the inspiration received by two of the teachers who visited the meeting at New Orleans. Miss Harriet Kirby is its first president.

The result of a vote taken by the Illinois members of the Classical Association, who have been considering the question of state meetings is as follows: of 132 replies sent in 36 favored a meeting at Springfield, 94 favored meetings in connection with the high-school conferences at the University of Chicago and the University of Illinois, while 2 favored meetings of both kinds. Further expression of opinion should be addressed to the state vice-president, Professor H. J. Barton, Champaign, Ill.

The Classical Club of Muhlenberg College, which was recently organized under the direction of Professor Robert C. Horn, has undertaken as its serious work the reading of scenes from Aristophanes and the study and presentation of available Greek music. A great deal of interest has been manifested in the work of the club, which aims at stimulating a greater interest in the Classics and at bringing the men together for social enjoyment and recreation.